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VOLUME 32

JANUARY, 1944

NUMBER 1



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(detail)

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FIG. 1. LUCA ANTONIO BUSCATTI: DESCENT FROM THE CROSS
John and Mabel Ringling Museum, Sarasota, Florida

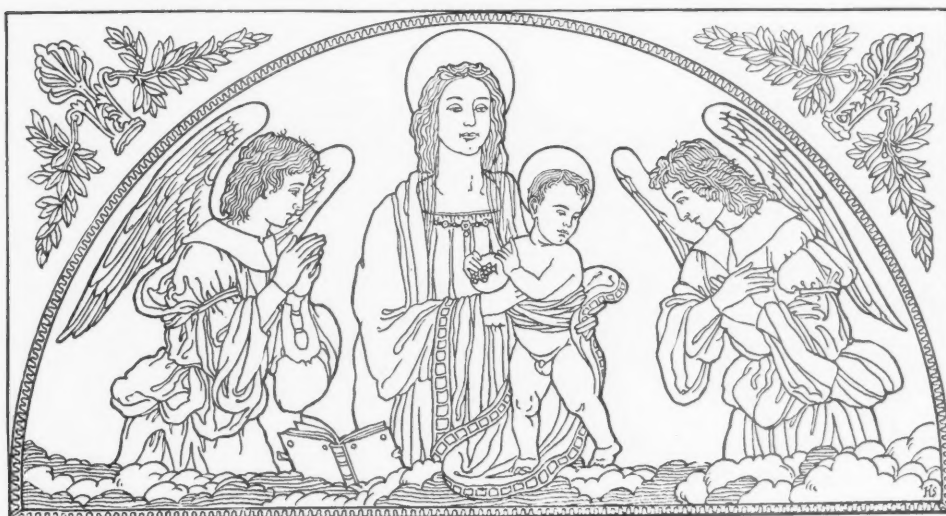
ART IN AMERICA

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NUMBER I



THREE NEWLY IDENTIFIED PAINTINGS IN THE RINGLING MUSEUM

BY WILLIAM SUIDA
Forest Hills, New York

In the John and Mabel Ringling Museum in Sarasota, Florida, is a large altarpiece representing the *Descent of Christ from the Cross* (Frontispiece). The scene, seldom painted in Italian art, contains 10 figures; two men on ladders and Christ Himself are placed against a clouded sky, the remaining figures against a hilly landscape. At first glance it may be seen that the artist belongs, stylistically, to the Venetian School of the end of the 15th century and that, especially in the types portrayed, he approaches Cima da Conegliano. The bearded old man at the top of the ladder, who is lowering the Body of Christ on straps, may be found somewhat similar in the painting in Florence by Filippino and Perugino. Otherwise there is little resemblance or dependence upon this famous representation of the theme to be observed. The Venetian character of the figures, landscape and grouping, dominates undisputably. It is painted on panel 122" x 86."

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In the literature I can find this remarkable painting only in the lists of B. Berenson,¹ where it is attributed to Giovanni Buonconsiglio, called il Marescalco. This attribution, however, contradicts the signature inscribed on a cartellino; although partially destroyed the letters:

LVCHA.....VS BVSSCA.....

can be plainly read. Thus the name of the artist can be established without the slightest doubt; it is Luca Antonio Buscatti, a Venetian painter, about whom little is known in his own country, but who was registered as active in Faenza in the year 1516. Furthermore, the large *Descent from the Cross* in the Ringling Museum is identical with the altarpiece originally in the Dominican Church in Faenza and later in the Gallery of Prince Hercolani in Bologna.² From the latter gallery it was apparently bought by C. Fairfax Murray, as after his death the painting reappears at an auction sale held by his heirs (Sale Christie's, May 10, 1922). Without attempting to identify the fragmentary signature, it was merely listed as "Venetian School." It is to be assumed that with the aid of this signed picture, other works by this capable artist can be identified.

It is a strange coincidence that in Venetian documents of 1533 and 1539 is mentioned a painter, Luca Antonio Busati (or Bussati) who is supposed to have been a brother of the painter Andrea Busati.³ Whether our L. A. Buscatti of the painting in Sarasota and the Faenza document of 1516 is identical with the L. A. Busati (Bussati) of the Venetian documents of 1533 and 1539 remains doubtful. It is certain, however, that Luca Antonio Buscatti as well as the painter Andrea Busati belong to the circle of Cima da Conegliano.

II

From a cultural and art historical point-of-view, one of the most fascinating pictures in the Sarasota Museum is a large painting of the Madonna with the Child,⁴ who lies passively in her lap, and a fantastically adorned female figure, who is holding a plate filled to overflowing with emblems whose meanings can easily be explained: there are the six balls

¹B. Berenson, *Pittura Italiana*, 1936, p. 104.

² Valgimigli, *Dei Pittori*, etc. Faentini, *Faenza*, 1871, p. 153ff. M. H. Bernath, in *Thieme-Beckers Kuenstlerlexikon V.*, 1911, p. 279.

³G. Ludwig, *Jahrbuch der preussischen Kunstmmlungen XXVI*, 1905, Beiheft, p. 101ff.

⁴"A painting of Our Lady with a beautiful and charming poetical effect. It includes a personification of Florence, offering to the Virgin the symbols of the grandeur of the House of Medici. Today this picture is in the house of Signor Mondragone Spagnuolo, who enjoys the favor of the illustrious Prince of Florence." It seems that the Spanish gentleman received the painting as a gift from the Grand Duke Cosimo. It remains unknown to us where the picture was after the time of Vasari until its rediscovery in the Museum in Sarasota.



FIG. 2. BENEDETTO PAGNI DA PESCIA: MEDICI MADONNA
John and Mabel Ringling Museum, Sarasota, Florida

from the coat-of-arms of the House of Medici, a genealogical tree, two Papal tiaras, a crown and a diadem beset with pearls which the Madonna holds aloft, and through which a long-stemmed lily is growing (Fig. 2). The two tiaras refer to the two Medici Popes — Leo X and Clement VII, the crown to the Duchy of Florence, the diadem obviously to Catherine of Medici, and the lily to her marriage into the House of Valois. The iconography of the picture presents no puzzles. It would, however, have been difficult for anyone to identify the artist, had not Vasari seen the painting and considered it worthy of an eloquent description. At the end of the "Life of Giulio Romano" (Edizione Milanese V, pp. 556, 557), he speaks of several pupils of Giulio Romano, and names among the best Benedetto Pagni da Pescia, the only one of whom he lists a few works, including: "Un quadro di Nostra Donna con bella e gentile poesia, avendo in quello fatto una Fiorenza che le presenta le dignità di casa Medici. Il qual quadro è oggi appresso il Signor Mondragone Spagnuolo, favoritissimo dell' Illustrissimo Signor Principe de Fiorenza."

The stylistic content of the picture in Sarasota confirms its identification with the work described by Vasari. When John Ringling acquired the picture it bore the name of Pontormo, yet there are no especially Florentine elements to be discovered therein, rather, one is reminded of the *Madonna dal Collo Lungo* by Parmigianino in the pose of the Madonna, as well as the Child. But again, one cannot designate any one of the masters of the Parma School as the author. The connection with the art of Giulio Romano, and particularly with his Mantuan works, is immediately recognizable. From my recollection of works by Benedetto Pagni, and from photographs now before me, the attribution of the Medici Madonna to this artist is absolutely plausible. The profile of the *Saint Sebastian* in Pagni's signed altarpiece in Mantua is almost identical with the profile of the Florentia. The modest name of the artist from Pescia lends a new and surprising lustre to the beautiful and historically extremely interesting picture in Sarasota.

III

Under the name of Sebastiano Conca a picture has been found in the Museum in Sarasota illustrating Virgil's *Eneid* I. V. 50 and following: "At Juno's Bidding Aeolus opens the Gate to Liberate the Winds from the Cave. Nymphs on Clouds pour Rain on the Ships of Aeneas. Painted on canvas, 37½" x 51". (No. 384 of my catalogue.) Regarding the history of the painting (Fig. 3) we know that it was in the collections of



FIG. 3. I. D'AUDENAERDE: JUNO AND AEOLUS
John and Mabel Ringling Museum, Sarasota, Florida

Lord Grenfell and Lord Paget before it was bought at a sale in New York by Mr. John Ringling. It is difficult to understand why the picture was attributed to Sebastiano Conca, because the stylistic character is definitely French and, moreover, the picture bears the full signature: I. Daudenard 1735 (the last cipher could also be interpreted as 3 or 7). No biographical dictionary of artists contains the name in this spelling, but there is a painter, I. d'Audenaerde, of whom some pictures had existed in Lille, France, in 1772, according to a *Guide des Etrangers* of this year. This fact is mentioned in *Thieme Becker* II, p. 235; probably the artist, originally from Audenaerde, was active in Lille. It seems that the Sarasota painting is today the only existing document of his activity. Historically he belongs to the circle of Charles Antoine Coypel.

It happens that the Museum in Sarasota owns two more paintings which illustrate the poem by Virgil. One of them (Fig. 4) is really by Sebastiano Conca, and it can be placed among his best works. It is the *Vision of Aeneas in the Elysian Fields*, (Virgil, *Eneid* VI, 637 ff.) Led by his



FIG. 4. SEBASTIANO CONCA: VISION OF AENEAS IN THE ELYSIAN FIELDS
John and Mabel Ringling Museum, Sarasota, Florida



FIG. 5. ARNOLD HOUBRAKEN: DIDO AND AENEAS
John and Mabel Ringling Museum, Sarasota, Florida

father, Anchises, and followed by the Sibyl and the seer Musaeus, Aeneas gazes at the Elysian Fields, the groves where the happy reside. The Goddess Roma in a chariot drawn by lions comes towards him. A genius of light holds a flaming torch over her head; among her followers one can recognize Numa Pompilius, the lawgiver, with Augustus and Marcellus on horseback; a prophecy of the future grandeur of Rome. Floating above Aeneas his mother, Venus, in a chariot drawn by doves with little Cupid and Mercury. At left, the poet Virgil with a lyre surrounded by philosophers and astrologers, shepherds and maidens singing his bucolic poems. (On canvas 48 $\frac{1}{2}$ " x 68 $\frac{1}{4}$ ".) This is probably the picture mentioned by B. de Dominici, *Vite de Pittori ecc. Napolitani*, 1742, III, p. 666: "Nell' Inghilterra ha il Conca mandato molti quadri, cosi grandi, che piccoli, tra quali uno, che avea l'avvenimento di Enea, condotto alli Campi Elisei, ed un altro quello di Publio Clodio discacciato dagli sacrificanti della Dea Bona meritavano infinite laudi." ("Conca has sent many pictures to England, large ones as well as small ones. There is one among them representing Æneas being led to the Elysian Fields, . . . worthy of unlimited praise").

The third painting (Fig. 5) is the work of a Dutch painter, Arnold Houbraken (1660-1719), well-known as the author of the *Groote Schouburgh*. It represents Dido leading Aeneas to the Palace at Carthage for festive celebrations (Virgil, *Eneid* I, 681 ff.) on oak panel 23 $\frac{3}{8}$ " x 32", signed A. Houbraken, (my catalogue No. 282).

The illustrations of Virgil's *Eneid* in paintings of the 17th and 18th centuries are so rare that the fact that three of them are to be found in the Museum in Sarasota deserves mention.

PRIMITIVE VISION AND MODERN DESIGN

BY JEAN LIPMAN

Cannondale, Connecticut

A striking aspect of contemporary American painting — and one which has escaped critical comment — is its kinship with our early native art.

American primitive paintings were first appreciated and collected by American artists. They were the earliest critics to recognize and to estimate positively the qualities of this art, which had been either ignored or negatively described as the ludicrously crude, distorted efforts of untutored

painters. A number of American artists who valued abstraction above illusionism — Robert Laurent, Alexander Brook and Charles Sheeler among them — were quick to evaluate our primitive art in a positive rather than a negative manner. The formal attributes of the primitive paintings — their bold, lucid, individualized style — appealed to these artists who cared above all else for the purely aesthetic qualities of abstract design. Today the primitives are generally appreciated. More important, it is apparent that their style has been reborn in the work of some of our outstanding modern painters. The contemporary trend toward what might be termed American primitivism is significant. In these days of conscious nationalism our artists are drawing inspiration from native rather than from foreign sources, and are producing an art that is specifically American.

It is pertinent to ask here whether there has ever really been in America a native style in painting, or whether early American art merely echoed



FIG. 1. EDWARD HICKS: THE RESIDENCE OF DAVID TWINING IN 1787
Museum of Modern Art, New York City

English fashion. The answer is that there was, definitely, an American tradition and an American style, but that scholars have generally considered the painting produced *in* America rather than the painting produced *by* America. In other words, they have not sufficiently distinguished the painting that sprang from native sources as opposed to the English and Continental traditions to which American art, like the American nation, owed its beginnings.

A young American style in painting, free equally of English influence, of Continental eclecticism and academicism, is first strongly felt in the



FIG. 2. GRANT WOOD: *SPRING IN TOWN* (1941)
Swope Art Gallery, Terre Haute, Indiana



FIG. 3. ANONYMOUS: DOMINO GIRL (c. 1775)
Collection of Carl W. Dreppard, New York City



FIG. 4. EARLE GOODENOW: GIRL WITH BLACK KNIGHT (1941)
Collection of the Artist, New York City

painting of John Singleton Copley. Robust rather than elegant, lucid, bold, spirited, direct, his art was independent and original. In the later eighteenth century unpretentious New Englanders like Winthrop Chandler, McKay, Richard Jennys, and Ralph Earle, contributed to this American tradition. Gilbert Stuart and Benjamin West did not. In the nineteenth century this singularly American tradition was not represented by the well known academicians, but by those unself-conscious exponents of a native style, the primitives. And then in the sophisticated twentieth century there comes to our attention a homogeneous group of painters whose art deliberately rejects the foreign, the complex, the exotic, and consciously develops the independent, clear-cut, homely style which the eighteenth century pioneers and nineteenth century primitives had originated.

There is a group of outstanding twentieth century Americans whose painting lies in a direct line with an earlier native tradition, and who truly represent a modern version of its style. They are painters of the American scene, but are even more fundamentally masters of the American style. This style may be described as a simple, vigorous portrayal of concrete forms in terms of stylized design, and the artists who practice it are unconcerned with and independent of academic theory.

The modern paintings reproduced are typical examples of this style. And they are pictures which show a striking connection with some of the best of our primitive paintings. The actual resemblances of subject matter are of course fortuitous, but the basic stylistic similarities are significant — and speak for themselves in the illustrations.

The differences are less striking but quite as important for a proper understanding of the relationship between old and new. For we must remember that the old paintings are primitive, the modern ones primitivistic. In the case of the primitive artist a radically simple artistic vision was inherent, the resulting abstraction inevitable. The modern painters deliberately created a formalized design based on sharpened delineation and stylized arrangement of the subject matter. A simplified artistic vision was cultivated for the sake of abstract design. The primitive painter, unable to portray the visible world with illusionistic realism, instinctively selected those aspects of an object or scene which could be clearly and completely recorded. The inevitable and unself-conscious result of his non-visual approach was a compensating emphasis on pure design. Lacking the academic training which would have enabled him to paint scientifically and realistically, he painted with a fine indifference to exact visual appearance, and with a free, childlike feeling for the rhythm of color and design.



FIG. 5. ANONYMOUS: DARKYTOWN (c. 1860)
Collection of the Author, Cannondale, Conn.

It must be remembered that the primitive painters thought they were painting with the greatest realism. The significant fact is that the unintentionally abstract product of the American primitives is close to what the sophisticated American moderns are achieving in their deliberately unillusionistic, deliberately abstracted scenes.

In comparing Edward Hicks' *Residence of David Twining in 1787* with Grant Wood's *Spring in Town* (1941) we are aware of the same sharpened vision which crystallizes the buildings in terms of outline and block-like mass, and which portrays the actors in crisply arrested poses. But the twentieth century painting is "more so" in all its abstractions; and the latent possibilities of illusionism, rejected rather than unknown, seem to force our attention by their very absence. The conscious exploitation of natural design is the essence of this picture. How modest a detail is the little row of spotted pigs in Hicks' scene, how compelling the line of plants in Wood's!

In comparing the anonymous eighteenth century *Domino Girl* with Earle Goodenow's *Girl with Black Knight* the almost identical scene and com-



FIG. 6. PAUL SAMPLE: HUNTERS (1938)
Collection of Mr. and Mrs. Milton Lowenthal, New York City

position makes obvious the differences between a primitive and a primitivistic attitude. In the modern portrait the colors and tones are simplified, the outlines sharpened, forms flattened, to a degree which makes the ancient portrait seem almost naturalistic in comparison. One realizes that the early painter had visualized his sitter and her environment in what to him was a realistic manner, while Mr. Goodenow has deliberately combined a girl, a chess board and a window scene into a complex pattern of planes and lines, tones and colors.

The mid-nineteenth century *Darkytown* and Paul Sample's *Hunters* (1938) are astonishingly like. The pyramidal group of figures is similarly set against a severely simplified landscape in both pictures, but it is apparent that the modern painter ably planned the point and counterpoint of his hunters, dogs and guns while the unknown primitive arrived at his extraordinary pattern of figures and space through an intuitive sense of design.

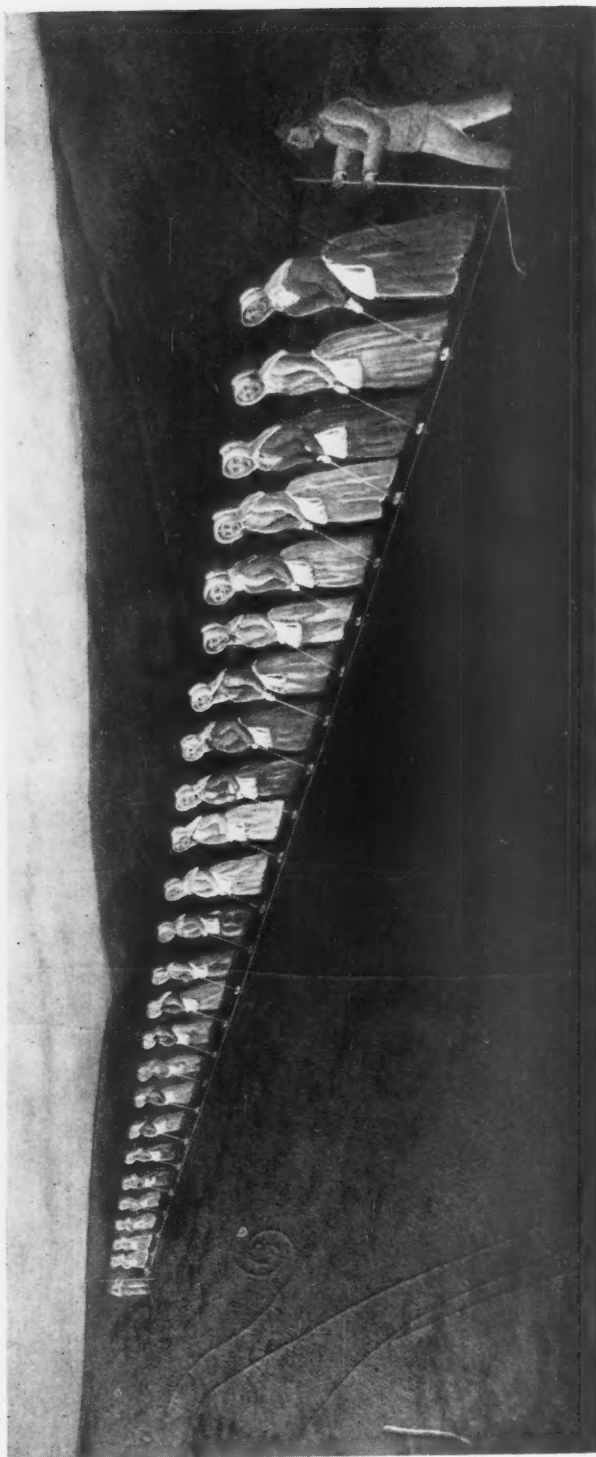


FIG. 7. OLAF KRANS: PLANTING CORN AT BISHOP HILL (c. 1900)
Old Colony Church Museum, Bishop Hill, Illinois

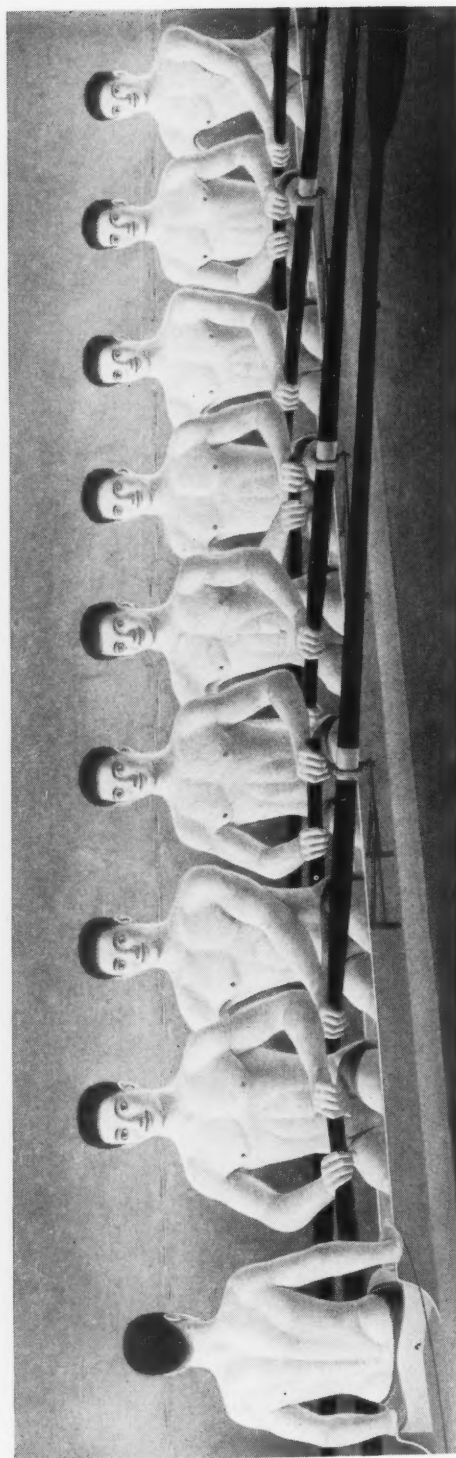


FIG. 8. JARED FRENCH: CREW (1941-42)
Collection of the Artist, New York City

The Olaf Krans painting of a row of women planting corn in the Bishop Hill Community and Jared French's *Crew* (1941-42) again juxtapose a naïve and a sophisticated version of a similar scene. Krans unconsciously interpreted the harmony and rhythm of communal life in terms of primitive design, while Jared French deliberately composed a design, and executed it in terms of his human robots.

The essential fact, however, is that both our primitive and our modern paintings are entirely free of the shackles of illusionistic realism; both allow an individual style and a personal sense of design to dominate the composition. In both the concrete facts and forms of everyday life are transformed and revealed in terms of painted design — design that is boldly original, free of convention, independent in every way. It seems quite in accord with our times that a number of our leading modern painters are adopting this particular style, and that their work is so truly akin to the masterpieces of our native tradition.

TWO GREEK STATUETTES AT BOWDOIN COLLEGE

BY VALENTINE MULLER

Bryn Mawr College

Among the many fine objects in the Walker Art Museum at Bowdoin College are two bronze statuettes which deserve a fuller treatment than is given them in the Catalogue.¹ One of the statuettes represents a male figure reclining on a couch; the upper part of the body is nude, while the lower part is wrapped in a garment which has a few folds and must be called a mantle. The left elbow rests on a cushion; the forepart of the protruding lower arm is broken off. The right arm is stretched out and the hand grasps the right leg which is almost bent at a right angle. The left leg is stretched horizontally. The slight horizontal curving of the figure indicates that it was originally attached to the rim of a bronze bowl.

The reclining motif needs a few words of explanation. Homer describes the gods and heroes as seated on chairs when dining. This early and familiar custom was changed in the Near East some time after 1000 B. C. An

¹*Descriptive Catalogue of the Warren Classical Collection of Bowdoin College*, Brunswick, Maine, 1934, No. 103 (Acc. No. 23.17), length 7.2 cm.; No. 105 (Acc. No. 23.49), height 9 cm. I express my most sincere thanks to Assistant Curator G. Roger Edwards for his permission to publish the statuettes and for his generous help in providing me with the necessary data. I am obliged to Mr. S. B. Smith for the photographs.

Assyrian relief shows us the king Ashurbanipal (669-626 B. C.) reclining on a luxurious couch, whereas the queen is seated on an ornate throne in the old manner. It has not been possible up to now to find out the time and the place where this custom originated; so much is certain only, that the place was outside of Greece, and that the Greeks took the custom over from the Orient together with many other motives in their 'orientalizing' period, as the seventh century is commonly called. Two types of the reclining pose exist in archaic Greek art. In one both legs are outstretched. This type is found on Laconian vases and is a close imitation of the oriental prototype. In the other type, used by the Bowdoin statuette, the pose is modified; the knee of one of the legs is raised so that the silhouette is livelier. An early example appears on a Corinthian vase which can be dated shortly after 600 B. C. It is tempting to attribute the creation of this new pose to a Corinthian artist, but our material is much too scanty to make such an assumption certain.²

The garment of the statuette shows two folds running down from either side of the knee. Their scantiness and ornamental character clearly shows that they belong to an early stage in the representation of folds. A few examples of folds are found on Greek figures of the seventh century. They are arranged in a few schemes which occur in the contemporary arts of the Near East and thereby indicate that they were taken over from the Orient by the Greeks. Their rareness shows, however, that Greek art was not yet mature enough for this kind of representation which means a certain naturalism. Maturity was reached in the second quarter of the sixth century, and from then on a rich development in representing folds took place.³

As to the style of the figure, a certain sprightliness is apparent, resulting chiefly from the large spaces between the arms and the body. The arms and particularly the left leg appear a little bit slim; the head, on the other hand, shows round, full and fleshy forms. The modelling is simple and without much detail; the forehead is a smooth plane, as are the cheeks. Smoothness and uniformity characterize also the garment and even the torso; the breast and the arms appear, however, modelled to a higher degree when a sharp light falls upon them as in the photograph. Furthermore,

²Jacobsthal *Abhandlungen der Gesellschaft der Wissenschaften*, Goettingen, Philologisch-historische Klasse, Neue Folge 14, 1913, p. 35ff. H. Payne, *Necrocorinthia*, Oxford, 1931, p. 100f, 118.

³*Annuario della Reale Scuola Italiana di Archeologia di Atene* 1, 1914, fig. 21 c2; D. Hogarth, *Excavations at Ephesus*, London, 1908, p. 95, pl. IV, 4; *Oesterreichische Jahreshefte*, 12, 1909, p. 244f, figs. 121f; *Athenische Mitteilungen*, 46, 1921, p. 36ff.



FIGS. 1 AND 2. BRONZE STATUETTE
Walker Art Museum, Bowdoin College, Brunswick, Maine

in spite of the sprightliness the parts of the body are not sharply separated, but fused together so that an uninterrupted flow permeates the figure, from the head through the torso to the tip of the left leg. Notice that the knee is not indicated and thus no division between thigh and leg is given; the other contour goes down the head and flows smoothly to the ground on the right as well as on the left; the upper contour of the couch under the left arm goes up and is continued by the contour of the right thigh.

The head suffices to determine the region in which the statuette was made. The shape is very compact; all details such as eyes, nose and mouth are only slightly carved into the surface so that the core is left solid. The receding forehead, the short skull, the arrangement of the hair falling over the back of the head in small squares, the smoothness and fleshiness, all these features have the closest analogies in East Grecian art. Heads from Ephesus, Didyma, Rhodes, Keramos and elsewhere make the attribution to an East Grecian school certain. That the place of this school is to be looked for rather on the mainland of Anatolia than on the islands, is made clear by a comparison with Samian sculptures. Samian heads show more emphasis laid on the contours, greater fineness of lines and a more delicate treatment of the surface. The representation of the mass as such and its physical force which seems almost brutal is shared by the Bowdoin bronze with works from Miletus and Ephesus.⁴ The head of the bronze is not so round and short as most heads from the Mainland, but longer and becoming narrower toward the chin. The existence of the long head is, however, attested for the Mainland by a statuette from Ephesus. Other characteristic features of the bronze figurine such as the fusion of all parts of the body into others, as mentioned above, are likewise East Grecian.⁵

We come to the date of the statuette. The sculptures of the Mainland of Greece are often dated by a comparison with the vases, which latter provide us with an absolute chronology. Attempting such correlations we find a certain similarity with Corinthian heads, commonly dated in the decade 590 to 580 B. C.⁶ The statuette has the same simple rendering of the main features of the face without much detailed modelling. We are struck, on the other hand, by the difference in expression. The Corinthian

⁴*British Museum, Catalogue of Greek and Roman Sculpture*, 2. edition, vol. 1, Part 1, pls. 4 to 6; *American Journal of Archaeology*, 39, 1935, p. 344ff; *Clara Rhodus*, 6-7, 1922-23, 265ff, figs. 50-54; E. Buschor, *Altsamische Standbilder*, Berlin, 1934-35, figs. 5, 6, 35, 36, 146, 160, 181, 190, 198, 199; J. Fink, *Beitraege zur Trachtgeschichte Griechenlands*, Haartrachten, Wuerzburg, 1938, p. 66ff.

⁵Hogarth, *op. cit.*, pl. 14; V. Mueller, *Fruehe Plastik in Griechenland und Vorderasien*, Augsburg, 1929, p. 194f, 215.

⁶Richter, *Metropolitan Museum Studies*, 5, 1934, p. 42; Payne, *op. cit.*, 235, pl. 43, No. 1-4.



FIG. 3. BRONZE STATUETTE
Walker Art Museum, Bowdoin College



FIG. 4. ROMAN-EGYPTIAN TERRACOTTA GROUP
Staatliche Museum, Berlin



FIG. 5. ROMAN-EGYPTIAN TERRACOTTA GROUP
Musée Gréco-Romain, Alexandria, Egypt

head shows energy and brightness, whereas the Eastern is a dull and lazy person. The slimness of the limbs and the sprightliness, as well as the scarcity of folds, warns us not to lower the date too much. A bronze statuette from Olympia, which cannot be later than 570 B. C., has still rather slim arms and a sprightly contour. Also the modelling of the mouth and the eyes is similar. All sprightliness has disappeared in the reclining figure of the group of Geneleos in Samos, to be dated 570 to 550 B. C. A long interval of time must be assumed between the 'Milesian' statue from Samos of about the middle of the sixth century and the Bowdoin figure.⁷ We are thus inclined to date our first statuette within the limits of 580 to 570 B. C.

The other statuette shows a youth; he is standing with the right leg put slightly forward, the head is turned to the left and both arms are holding part of an object, apparently a stick, which rests on his left shoulder. The figurine is clearly a Greek work, but the garment is without analogies in Greece. It reaches up to the breast only, so that the upper part of the body is nude; the upper edge forms a thick horizontal roll around the body, it is not ample and has a few folds only. The garment is the clue to the interpretation of the statuette. It is an Egyptian priest, perhaps of the Goddess Isis. A glance at terracotta groups from Egypt (Figs. 3 and 4) suffices to make the identification certain and likewise to explain the pose.⁸ The stick is one of two poles by which a cult image was carried by Egyptian priests in a procession, a rite common from the time of the Pharaohs until late. Our statuette must thus be part of a group of which the other parts are lost. It was made in Egypt, perhaps but not necessarily in Alexandria, and shows the fusion of Greek and Egyptian civilization characteristic of the Ptolemaic age: the motif is native Egyptian, but the style is Greek.⁹

The exact date is not easy to determine. The surface of the statuette is not well preserved, especially the head is much corroded. Furthermore

⁷Buschor, *op. cit.*, figs. 99, 118-120, 160; Jenkins in H. Payne, *Perachora*, Oxford, 1940, 210; V. H. Poulsen, *From the Collections of the Ny Carlsberg Glyptothek*, 2, 1928, p. 76, 103ff. We propose the following chronology: before 610: Ephesus, pl. 14; with 610 a new stage begins, in which we distinguish three phases: restrained phase, 610-590 (for the terminology see *Art Bulletin* 20, 1938, p. 377, 381; *Berliner Museen*, 48, 1927, p. 2; E. Langlotz, *Frühgriechische Bildhauerschulen*, Nuernberg, 1927, pl. 60a; *British Museum Sculpture*, B. 330, 438; Poulsen, *op. cit.*, p. 80, fig. 11; balanced phase: 590-570: *British Museum Sculpture*, B. 271; Buschor, *op. cit.*, figs. 86, 118; *Berliner Museen*, 48, 1927, p. 3; Bowdoin bronze; intensified phase, 570-550: Buschor, figs. 90 to 101, 112 to 114; *British Museum Sculpture*, 272 to 279; immediately after 550: Buschor, fig. 160; *Archaeologischer Anzeiger*, 1937, p. 206.

⁸Museen Berlin. W. Weber, *Die ägyptisch-griechischen Terrakotten*, p. 99, pl. 12; *Bollettino dell'Associazione degli Studi Mediterranee*, 6, 1935-36, p. 3f, pl. IV, No. 3, 4; *Archaeologischer Anzeiger*, 1910, p. 470ff.

⁹I. Noshy, *The Arts in Ptolemaic Egypt*, Oxford, 1937.

the chronology of Hellenistic sculpture in Egypt is far from being established. The contour of the figure is lively. It is conditioned by the motif, it is true, but the artist has expressed it well: the right leg is in contraposto to the upper part of the figure, where the head and right arm are turned in the opposite direction. The right shoulder projects and is counter-balanced by the left hip. As a whole, however, the style is restrained. We are, therefore, inclined to date the figure rather early, that is in the last third of the third century B. C. Bronzes found at Galjub and attributed to the beginning of the second century B. C. show more agitated composition. A relief, datable 229-221 B. C. is closer in style.¹⁰ This relief also has a similar vertical fold running down between the legs. Such vertical folds are very popular in archaic Greek art, disappear almost completely during the fifth and fourth centuries B. C., and are rendered again in Hellenistic and Roman times; it is interesting that the Greek type of Isis wears a costume draped in this scheme. This costume has been developed from Egyptian prototypes and thus shows a fusion of Egyptian and Greek elements as does the Bowdoin statuette.¹¹

¹⁰A. Ippel, *Der Bronzefund von Galjub*. Pelizaeus Museum in Hildesheim; *Art Bulletin*, 20, 1938, p. 390.

¹¹*Athenische Mitteilungen*, 46, 1921, p. 43ff; Schaefer, *Berliner Museen*, 42, 1920-21, p. 16ff.

IDEAL LANDSCAPE DRAWINGS IN THE ACADEMY OF FINE ARTS IN PHILADELPHIA

BY RICHARD BERNHEIMER

Bryn Mawr and Haverford Colleges

The collection of drawings in the Academy of Fine Arts in Philadelphia is one of those which have been brought together as a supplement to a group of prints. Its assemblage was meant more to illustrate a medium in the graphic arts than to stand by itself as a selection chosen for the merit of its individual elements. Copies and copies of copies abound, so that the beholder is presented with a vivid picture of those processes of learning which underly the formation of artistic schools and individualities, and even more perhaps of the wastage of effort that litters the trail of the few who have succeeded with the relicts of those who have failed. Even among the master drawings of which there is a respectable number, no order can be recognized. It seems a matter of chance that the ideal



FIG. 1. PAUL BRIL: ITALIAN COAST
Academy of Fine Arts, Philadelphia

landscape should be represented by a coherent group of excellent drawings with some of which this article is to deal.

The earliest of these (Fig. 1) has the merit of being signed. We read on the left corner of a panoramic landscape: *Paolo Brillo fecit*. This is the Italianized name of the Fleming Paul Bril who in the 1580's settled in Rome and there became dean of a group of northern landscape specialists. Paul Bril has often signed his drawings and the spelling of his name varies from case to case. Pavolo Brilo, Pauvels Brilo, Pavels Bril, Paul Bril, Pa. Bril are among the various combinations that the artist deemed feasible for translating his native idiom into that of his chosen environment. The handwriting in our case does not at all points agree with that found in the published drawings by the master so that its authenticity could be questioned were it not that the Academy drawing antedates most of them by a decade or more. About the attribution to Bril there can be no doubt.

The drawing is a view over an imaginary part of the Italian coast. In it waterfalls hurtle down cliffs, trees maintain a precarious hold on their edges, rushing brooks beat against rocks upon their precipitate path toward



FIG. 2. FRANCESCO GRIMALDI: ITALIAN COUNTRYSIDE
Academy of Fine Arts, Philadelphia

the sea which opens wide with its gulfs and bays. In the distance cities spread on the seashores or perch upon the front range of faraway evanescent mountains, which steeply descend to the sea. In the left corner, almost lost among the wonders spread out before them, is the modest group of the Holy Family resting on the flight to Egypt. Its place in the vast expanse is almost the same as that of the contemplating philosopher in the landscape scrolls of the Chinese Sung dynasty. The unwillingness or inability of the artist to give solid form to any of the objects described adds to the haunting unreality of the scene. Birds flying through the sky increase its loftiness and the sense of sunlit atmosphere.

In spite of its Italian subject matter the drawing belongs to the northern tradition of cosmic landscape which begins with Joachim Patinier and comes to a climax in the art of Pieter Brueghel. Italian landscape in the late sixteenth century follows the lead of Titian and admits the far away only, once an adequate display of forms close at hand has been so disposed as to render the fascination of distance powerless. Northern landscape on the other hand cultivated the vast panoramic view. Since in the sixteenth



FIG. 3. GIOVANNI BARBIERI CALLED "IL GUERCINO": LANDSCAPE
Academy of Fine Arts, Philadelphia

century painters had not yet attained the sense of unified distance which was to be an achievement of the Baroque, they liked to break up the landscape into a foreground, middle ground and background and to destroy the continuity between them by having the nearer component of space shut the commencement of the further out from view. In painting this was accentuated by the contrast of colors, brown, yellow or green and blue for the three spacial units. In the drawing by Bril the same effect is attained by the use of dark shadow for the foreground, of a lighter grade for the wooded cliffs in the middle distance and of a mere adumbration of almost shadowless forms for all that is further away.

It must be added that many of the single elements that compose the drawing by Paul Bril are found in the paintings and drawings by Pieter Brueghel and particularly in some of the prints after designs of the master. It was Brueghel who first transformed the Italian landscape which he had seen and admired into a vast image of the world. It was he who first recognized the charm of the hill towns that seem to be one with the rock on which they are built and who projected them against the fantastic crags and cones of distant mountain ranges. He was the master of the triple



FIG. 4. MARCO RICCI: IDYLIC LANDSCAPE
Academy of Fine Arts, Philadelphia

distance. In his winter landscape in Vienna two birds in flight seem to widen the space around them by the impact of their unimpeded motion. The romantic motive of the waterfall occurs not only in Girolamo Muziano¹ but also in a print by Hieronymus Cock after Brueghel appropriately labelled "Prospectus Tiburtinus."

The drawing by Paul Bril is, in short, so faithful to his native idiom and the form it had taken in the third quarter of the sixteenth century that it must be assumed to be a very early work. We do not precisely know in what year Paul Bril arrived in Rome² and when he began to emancipate himself from the tutelage of his brother Matthew. We do know, however, that by 1589 he had received recognition, for in that year he was commissioned to paint a series of landscapes *al fresco* for the Lateran palace, a seemingly inappropriate task considering the lack of monumental sense in a master trained in the northern tradition of cabinet painting.³ It is that

¹F. Lugt, *Pieter Brueghel und Italien. Festschrift fuer M. Friedlaender zum 60 Geburtstag*, Leipzig, 1927, p. 122 Abb. 11 and p. 123 Abb. 12.

²For this and the following see A. Mayer, *Das Leben und die Werke der Brueder Matthaeus und Paul Brill*, Leipzig, 1910.

³That such tasks were given is, however, quite characteristic for the last phase of mannerist art in Rome.

series of frescoes which the drawing under review resembles most closely, so that a date late in the eighties seems probable. In the further course of his life Paul Bril's landscape style was slowly transformed toward greater unity of form and spacial construction, so that his last efforts have all the characteristics of the Baroque.

Compared with the romantic appeal of Bril's drawing the next (Fig. 2), which we attribute to the Bolognese Francesco Grimaldi, seems almost prosaic. It is or rather appears to be a mere statement of fact, a portrayal of an actual and rather humble part of the Italian countryside. A rural establishment, perhaps a little monastery, a crenellated wall as enclosure, a few trees rustling in the breeze, that is all. Yet it should be noticed that compared with the early work of Bril a great advance has been registered, for the spacial construction which in Bril's drawing consists of several disjointed parts has been unified in one view. The earlier artist had been faced with the fact that the eye cannot at one glance take in the foreground, middle ground and distance and that therefore any effort to give a continuous account of all three in one image will break down at the point where two spacial components meet. While Bril had tried to hide the issue, the seventeenth century Bolognese met it resolutely by dropping out the foreground and treating the middle distance as a mere preparation for what the eye was to meet further away. As so often in Rembrandt the lines of the ground are diagonally disposed in order to lead the attention more surely to its goal. It will be noted however that a later proprietor bent upon giving more emphasis to the frontal part interfered by adding some heavy strokes of ink, which contrary to the intentions of the artist create a secondary center in the foreground.

At the present state of our knowledge about Bolognese art the attribution to Grimaldi must remain tentative. Grimaldi, a late and conservative member of the "academic" school, was a specialist in landscape prints. In his rather timid way he enlarged upon the style of Annibale Caracci, whose impetuosity and vigour he could not hope to emulate. He liked architecture which he delineated in his neat and careful way. Since dynamic motives are usually absent from his art, it was well suited for the description of a scene in the lazy peace of the midday sun such as that given in the drawing under review.⁴

Guercino's drawings, of which the academy possesses a fine example (Fig. 3), were famous and universally admired in the seventeenth and

⁴A drawing very similar to the one here under review, and attributed to Grimaldi, is in the Metropolitan Museum in New York.

eighteenth centuries. Malvasia tells us that when he died Guercino left "ten books of drawings, some in pen, others in gray and red chalk, with several landscapes drawn in an exquisite manner, part of which," he adds, "are now being printed in Paris." These almost contemporary reproductions were undertaken by Giovanni Penna and supplemented in the eighteenth century by facsimiles connected with the names of Mulinari and Bartolozzi. To imitate Guercino's dashing manner, which was so very personal and yet lent itself so well to being borrowed and plagiarized, became a favorite sport among artists of the *dizhuitième* who often succeed in deceiving even the wary connoisseur. However, if any, the drawing in the Academy is an original from Guercino's hand. It possesses the immediacy and impetuosity that enters into the diction only of the creator. The controlled fury with which the ragged and windswept trees on the right have been slapped on paper is beyond the range of the cleverest imitator.

As often in Guercino's landscapes the problem of the spacial planes has been solved by violence and trickery. The menacingly dark rocks and trees in the foreground thrust themselves upon the spectator. Their treatment by means of excessive light and shadows creates the need of a background where such contrasts can ebb off and reconcile themselves. The middle ground has not been suppressed nor have the problems offered by it been really solved. Instead the darkness of the frontal plain is continued by the insertion of three couples ranged at different distances whose function it is so to attract the eye that it may fail to realize how uncertain and incomplete is the treatment of the marshy ground on which they stand. Although dark like the rest the last couple stands among the lightly sketched hills, towards which our glance is to be directed, as the last bridgehead across an area of undefined space.

After Guercino the last and latest of the drawings to be considered (Fig. 4) seems almost a return to the balance and poise of the Renaissance. It is an idyllic landscape in the manner of Campagnola and Titian, with rolling hills and villages among the fortified relics of the feudal age. In its arcadian serenity it possesses the variety and charm of the countryside in the mountainous region of the Venetian *terra ferma*. Its even space is constructed according to the classical recipe of the early Venetians, with knolls and hillocks so interlocking that the eye is pleased to follow their lines and in so doing discovers, as if by chance, the monuments of human habitation which nestle among them. The problem of the spacial planes

is thus given a harmonious solution in which its difficulties resolve themselves by an equitable distribution of emphasis. While the drawing shares these qualities with Venetian products of the sixteenth century and with many a Bolognese landscape of the seventeenth, its luminosity and silvery fluorescence are a quality of its own. A mild light transfigures all things and on the trunk and in the foliage of the large overhanging trees it even creates a luster so brilliant that it erases all the detail which otherwise is so carefully recorded.

The drawing is a work by Marco Ricci, the nephew and for some time assistant of the better known Sebastiano, an admirer of Titian, who like his great paragon came from the southern rim of the alps. Marco's deserved fame as a landscapist would never have been eclipsed if it did not have to rest too exclusively upon his achievements in the graphic arts. For his pictures in the manner of Salvador Rosa, Magnasco and Tempesta are usually too dark and heavy to deserve the attention of any but the specialist. It is of his drawings, independent works of art in the opinion of their own creator, that Zanetti says that "to many they seemed to be by the hand of Titian himself."

The example in the Academy, which is among his finest, resembles in format, theme and treatment those in Berlin and in the British Museum.⁵ It is also close to Marco Ricci's etchings done for Antonio Loredan and for the archbishop Francesco Trevisano. By comparison with them it must be dated in about 1730.

⁵I. Baumann, *Die oberitalienische Landschaft des Settecento*, Strassburg, 1927, Abb. 10 und 11. See also U. Oietti and others, *Il settecento Italiano*, Milan, 1932, fig. 262, and G. Delogu, *Pittori Veneti minori del Settecento*, 1930, pl. 33-36.

A CHECK LIST OF PORTRAITS AND PAINTINGS BY ERASTUS SALISBURY FIELD

BY AGNES M. DODS
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Until the spring of 1942 the work of Erastus Salisbury Field was known only to a small group of research workers and descendants who possessed portraits or paintings by the artist. At that time an exhibition of old-time artists was held at the Museum of Fine Arts, Springfield, Mass. and Field was at last placed in his proper niche as an American folk artist.

Field was born May 19, 1805 in Leverett, a small western Massachusetts town. At an early age he showed talent for drawing and painting and was later sent to New York where he studied with Samuel F. B. Morse for a period of three months. In 1831 Field married and settled in Hartford, Connecticut where no trace of his work has ever been discovered. In 1832 the Fields returned to Monson, Mass. where their daughter was born. From 1833-1854 Field's itinerary included the towns of Palmer, Three Rivers, Leverett (1848-1849) and Sunderland. In 1854 he returned to Palmer where he opened a studio in the Cross Block and fulfilled many commissions. Here he is said to have taken daguerreotypes as an aid in producing good likenesses on canvas.¹ In 1859 he settled permanently at "Plumtrees," Sunderland, where he spent the remainder of his life save the years 1866-1870 when he traveled west and practiced his profession as an artist in Michigan.

The work of Erastus Salisbury Field may be recognized by several distinct characteristics. The subjects are stiff and formal in pose and usually hold in their hands some object: cane, spectacle case or reticule. Almost invariably a bit of red or crimson appears as upholstery on the chair in which the subject is seated, sometimes in draperies or book bindings. Field's palette is somber in tone; black, grey, and brown predominating although a vivid blue or green may be used for a gown. Lace is painted in a primitive manner; red and black dots over a white background to suggest openings in the fabric. Field never seemed to be able to manage shoulder lines and in many of his portraits, especially those of his women, the figures lack rotundity due to the peculiar slope of their shoulders. Fingers are blunt and according to Frederick B. Robinson, "there is a slight astigmatism in the eyes." His later portraits are "almost photographic in quality."

Although Field was primarily a portrait painter, he is known to have produced spectacular Biblical scenes, a few of which have survived. In the *Burial of the First Born*, Field has represented the mass funeral which must have taken place after the slaughter. Hathor-headed columns, sphinxes and Egyptian obelisks painted in a detailed manner, line the street, while minute figures, each one carefully depicted, bear upon their shoulders the coffins of the first born. *The Garden of Eden* represents Adam in the midst of a tropical landscape surrounded by animals in pairs. Eve does not appear.

¹See: Robinson, Frederick B., "Erastus Salisbury Field," *Art in America*, October 1942, p. 244. The following plates are reprinted from this article.

Only a folk artist such as Field was in spite of his few months of formal training, would have dared to attempt the huge canvas entitled *Historical Monument of the American Republic*. Tower after tower rises one upon another, each representing some significant phase of American history. A steel engraving with a key explaining the symbolism was entered at the Library of Congress in 1876.

Since Field is known to have been painting as early as 1824 and perhaps somewhat earlier and to have worked as late as 1876 (he died in 1900), the following check list of approximately fifty portraits and thirteen scenes accounts for only a small fraction of his output as an artist. The *Monument of the American Republic* was only recently discovered in an old barn in Hatfield or Hadley. The portraits of Mr. and Mrs. Pearce were discovered by a descendant of the artist while visiting Colonial Williamsburg and were immediately recognized as from the brush of Field. It is possible that in Connecticut Valley attics and barns, there are portraits by Field which may still be brought to light.

The fifteen unlocated portraits owned by the Palmer Historical Society and other individuals in 1913 are still missing after a diligent search. The Society disbanded some years ago and the whereabouts of the portraits is still a mystery.

At the Belchertown Historical Society are portraits of Mr. and Mrs. Lucien Goodell and their daughter attributed to an artist by the name of Goodell. These are not signed and resemble the technique of Erastus Salisbury Field in many ways. No data has yet been amassed to substantiate this attribution to Field beyond the fact that Belchertown lies within close proximity to Palmer and Three Rivers.

PORTRAITS

ASHLEY, ELIZABETH BILLINGS, 1745-1826. Oil on canvas, 24 $\frac{1}{4}$ " x 22 $\frac{1}{2}$ ". Owner: Mrs. Nelson Howe, Holyoke, Mass.

Reproduction in: Robinson, Frederick B., "Erastus Salisbury Field," *Art in America*, October, 1942, Fig. 1; "Somebody's Ancestors", Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, Plate V.

BALL, CLEMINA EVERENTIA, 1812-1879. Oil on canvas, 30" x 25 $\frac{5}{8}$ ". Owner: Mrs. Victor Wesson, Palmer, Mass.

Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 20.

DICKINSON, OLIVER. Oil on canvas, c. 36" x 30". Said to have been painted after death. Owner: Congregational Church, North Amherst, Mass. Gift of Raymond Dickinson, 1926.

- Reproduction in: Walker, Alice M., "The Story of a New England Church," Amherst Historical Society, Amherst, Mass., 1901, opp. p. 8.
- FIELD, CLARISSA, 1807-1836. Oil on canvas, 41" x 35". Owner: Mrs. Victor Wesson, Palmer, Mass.
Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 11.
- FIELD, ELLEN VIRTUE, 1835-1916. Oil on canvas, 34³/₄" x 29". Painted in 1838.
Reproduction in: Robinson, Frederick B., "Erastus Salisbury Field," *Art in America*, October, 1942, Fig. 2: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, Plate III; Dods, Agnes M., "Erastus Salisbury Field, 1805-1900. A New England Folk Artist," *Old Time New England*, October, 1942, p. 30.
- FIELD, THANKFUL, 1812-c. 1908. Oil on canvas, 61¹/₄" x 25⁵/₈". Owner: Mrs. H. S. Williams, Springfield, Mass.
Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 19.
- FIELD, PHINEAS, 1809-1877. Oil on canvas, 29³/₄" x 24". Owner: Mr. and Mrs. Carey S. Hayward, Pittsfield, Mass.
Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 23.
Carey S. Hayward, Pittsfield, Mass.
- FIELD, STILLMAN. Oil on canvas. Size unknown. Owner: Mr. and Mrs. Carey S. Hayward, Pittsfield, Mass.
- FIELD, MRS. STILLMAN (Orilla Field), 1807-1883. Oil on canvas, 34³/₄" x 29". Painted c. 1835. Owner: Mr. and Mrs. Carey S. Hayward, Pittsfield, Mass.
Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 26.
- HAYWARD, LUCIUS FIELD, 1870-1871. Oil on canvas, 31¹/₂" x 26¹/₄". Owner: Mr. and Mrs. Carey S. Hayward, Pittsfield, Mass.
Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 22.
- HUBBARD, ASHLEY, 1792-1861. Oil on canvas, 35¹/₈" x 29¹/₈". Painted in 1837.
Owner: Mr. and Mrs. George Caleb Hubbard, Sunderland, Mass.
Reproduction in: Robinson, Frederick B., "Erastus Salisbury Field," *Art in America*, October, 1942, Fig. 4; "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, Plate IV; Dods, Agnes M., "Erastus Salisbury Field, 1805-1900. A New England Folk Artist," *Old Time New England*, October, 1942, p. 28.
- HUBBARD, MRS. ASHLEY (Betsey Dole), c. 1795-1862. Oil on canvas, 35¹/₈" x 29¹/₈". Painted 1837. Owner: Mr. and Mrs. George Caleb Hubbard, Sunderland, Mass.
Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 5.
- HUBBARD, MRS. ASHLEY (Betsey Dole), c. 1795-1862. Oil on canvas, c. 25" x 30". Painted c. 1857-1860. Owner: Mr. and Mrs. George Caleb Hubbard, Sunderland, Mass.



ERASTUS SALISBURY FIELD: ELLEN VIRTUE FIELD
Collection of Mr. and Mrs. Carey S. Hayward

HUBBARD, CALEB, 1754-1850. Oil on canvas, 33 $\frac{1}{2}$ " x 29 $\frac{3}{4}$ ". Owner: Mr. and Mrs. George Caleb Hubbard, Sunderland, Mass.

Listed in: "American Portraits, 1620-1825," The Historical Records Survey, 1939, Vol. I, No. 1110, p. 210.

Reproduction in: Smith, J. M., "History of Sunderland," 1899, p. 210.

HUBBARD, MRS. CALEB (Lucretia Ashley), 1767-1853. Oil on canvas, 35 $\frac{1}{8}$ " x 29 $\frac{1}{8}$ ". Owner: Mr. and Mrs. George Caleb Hubbard, Sunderland, Mass.

Listed in: "American Portraits, 1620-1825," The Historical Records Survey, 1939, Vol. I, No. 1113, p. 210.

Reproduction in: Smith, J. M., "History of Sunderland," 1899, p. 210.

- HUBBARD, ELIZABETH PECK, 1830-1863. Oil on canvas, 27" x 24". *Owner*: Mr. and Mrs. George Caleb Hubbard, Sunderland, Mass.
Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 4.
- HUBBARD, ISRAEL WALES, 1828-1839. Oil on canvas, 24 1/16" x 27". Painted c. 1836.
Owner: Mr. and Mrs. George Caleb Hubbard, Sunderland, Mass.
Note: About 1836 Field painted the three Hubbard brothers: Israel, Parker and Stephen. These portraits are similar in style, coloring and dress. That of Stephen is distinguished from the others by a black stock.
- HUBBARD, NANCY HENDERSON, 1823-1862. Oil on canvas. Size unknown. *Owner*: Mr. and Mrs. George Caleb Hubbard, Sunderland, Mass.
Reproduction in: Walker, Alice M., "Historic Homes of Amherst," Amherst Historical Society, Amherst, Mass., 1905, opposite p. 75.
- HUBBARD, PARKER DOLE. Born 1825.. Oil on canvas, 24 1/16" x 27". *Owner*: Mr. and Mrs. George Caleb Hubbard, Sunderland, Mass.
- HUBBARD, STEPHEN ASHLEY, 1827-1890. Oil on canvas, 24 1/16" x 27". *Owner*: Mr. and Mrs. George Caleb Hubbard, Sunderland, Mass.
Note: Stephen wears a black stock.
- MARSH, AUSTIN LYSANDER, 1812-1840. Oil on canvas, 35" x 29". *Owner*: Mrs. Henry Talbot, West Newton, Mass.
Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 16.
- MARSH, MRS. AUSTIN LYSANDER (Maryett Field), 1813-1842. Oil on canvas, 35" x 29". *Owner*: Mrs. Henry Talbot, West Newton, Mass.
Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 17.
- MONTAGUE, WILLIAM RUSSELL, 1760-1839. Oil on canvas, c. 40" x 30". *Owner*: Pocumtuck Valley Memorial Association, Deerfield, Mass.
Listed in: "American Portraits, 1620-1825," The Historical Records Survey, 1939, Vol. I, No. 1469, p. 276.
- MONTAGUE, MRS. WILLIAM (Persis Russell), 1763-1851. Oil on canvas, c. 40" x 30".
Owner: Pocumtuck Valley Memorial Association, Deerfield, Mass.
Listed in: "American Portraits, 1620-1825," The Historical Records Survey, 1939, Vol. II, No. 1467, p. 275.
- PEARCE, MR. WILLIAM, of Hadley, Mass. Oil on canvas, 30" x 26". Painted c. 1830.
Owner: Colonial Williamsburg, Inc., Williamsburg, Va.
Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 1.
- PEARCE, MRS. WILLIAM, of Hadley. Oil on canvas, 30" x 26". Painted c. 1830. *Owner*: Colonial Williamsburg, Inc., Williamsburg, Va.
Reproduction in: Robinson, Frederick B., "Erastus Salisbury Field," *Art in America*, October, 1942, Fig. 3; "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, Plate II; Dods, Agnes M., "Erastus Salisbury Field, 1805-1900. A New England Folk Artist," *Old Time New England*, October, 1942, p. 26.
Note: It has been suggested by Frederick B. Robinson that these portraits represent, possibly, Mr. Ebenezer Wiley and his wife, Adaline Montgomery (the sister of Climena Ball), rather than Mr. and Mrs. Pearce of Hadley.

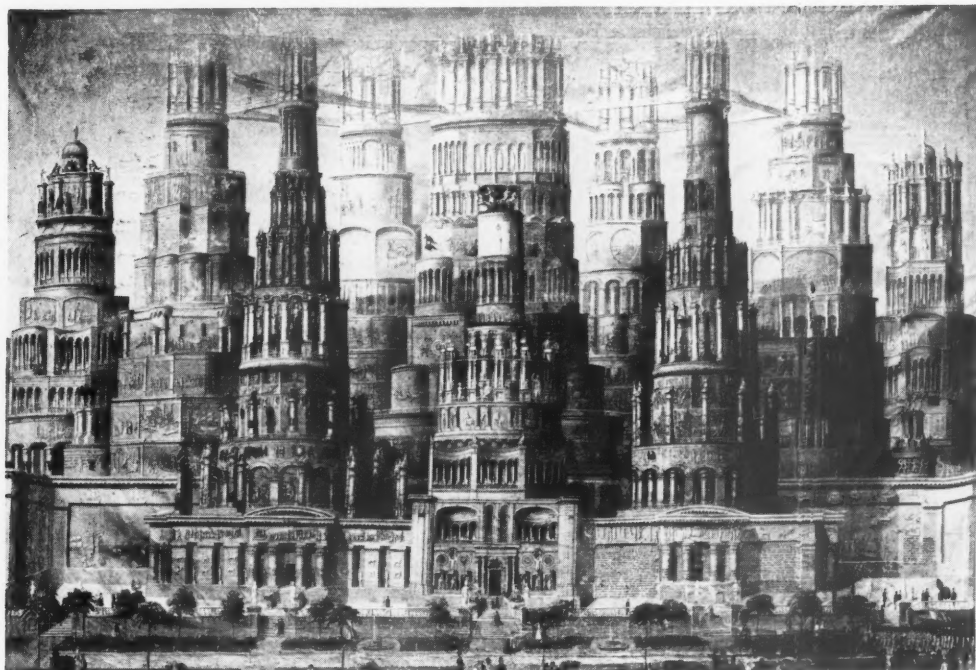
- UNKNOWN GIRL. Oil on canvas, 34 $\frac{1}{4}$ " x 29". Seated holding a green book in hands. *Owner:* Mrs. Charles C. Morgan, New York City.
Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 15.
- UNKNOWN WOMAN. Oil on canvas, 18" x 15". Painted c. 1850-1860. *Owner:* Judson L. Field, Chicago, Ill. Located at Lucius Field Tavern, Leverett, Mass.
- UNKNOWN MAN. Said to have been a member of the Adams family. Oil on canvas, 29" x 23 $\frac{1}{4}$ ". Dark coat with gold buttons, white ruffled shirt. Holds quill pen in right hand. *Owner:* Mr. and Mrs. Winford Adams, Leverett, Mass.
Note: This portrait is similar in style to that of Phineas Field.
- UNKNOWN MAN. Oil on canvas, c. 18" x 15". Painted c. 1870. *Owner:* Bradford Field Memorial Library, Leverett, Mass.
This small canvas bears on the back preliminary sketches of the subject in pencil.

UNLOCATED PORTRAITS

- BARTON, SARAH A., b. 1841. Painted in 1846. Owned in Palmer, Mass., 1913.
- BLANCHARD, ALONZO B., 1805-1883. *Owner:* Palmer Historical Society, Palmer, Mass., 1913.
- BLANCHARD, MRS. ALONZO B. (Elvira Ann Shearer). *Owner:* Palmer Historical Society, Palmer, Mass., 1913.
- BRAINERD, DEACON WILSON AND FAMILY. Painted c. 1858. *Owner:* Palmer Historical Society, Palmer, Mass., 1913.
- CONVERSE, DEACON BENJAMIN, 1779-1859. Owned in Palmer, Mass., 1913.
- COWAN, DR. ALEXANDER AND FAMILY. The doctor was born in 1833. Painted c. 1857. Owned in Palmer, Mass., 1913.
- ELY, REVEREND. Owned in Palmer, Mass., 1913.
- FERRELL, CAPT. TIMOTHY, 1777-1860. *Owner:* Palmer Historical Society, Palmer, Mass., 1913.
- FERRELL, MRS. TIMOTHY (Mariana King), 1807-1839. *Owner:* Palmer Historical Society, Palmer, Mass., 1913.
- HUNT, MRS. WILLIAM (Caroline D.). Preceptress, Amherst Academy, 1841-1843. *Owner:* The late Caroline D. Hunt, Amherst, Mass., 1941.
Reproduction in: Tuckerman, Frederick B., *Amherst Academy of New England School of the Past*. Privately printed by the Trustees, 1929, opposite p. 104.
- JONES, CHARLES B. Owned in Palmer, Mass., 1913.
- JONES, MRS. CHARLES B. (Sophia Fuller). Owned in Palmer, Mass., 1913.
- JONES, HARRIET SOPHIA. Daughter of Mr. and Mrs. Charles Jones. Painted in 1833. Owned in Palmer, Mass., 1913.
- KING, COL. ISAAC, born 1795. *Owner:* Palmer Historical Society, Palmer, Mass., 1913.
- KING, MRS. ISAAC (Abigail Cutler). Married Isaac King, 1817. *Owner:* Palmer Historical Society, Palmer, Mass., 1913.
- KING, JESSE, 1758-1837. Owned in Palmer, Mass., 1913.
- MARSH, E. D. As a child. *Owner:* Unknown. Owned by descendants of the subject in Amherst, Mass. in 1901. Later sold to a New York antique dealer.



ERASTUS SALISBURY FIELD: GARDEN OF EDEN
Collection of Mr. and Mrs. Carey S. Hayward



ERASTUS SALISBURY FIELD: HISTORICAL MONUMENT OF THE AMERICAN REPUBLIC
Collection of Mrs. H. S. Williams

LANDSCAPES, BIBLICAL AND OTHER SCENES

- LEVERETT POND. Oil on canvas with painted border, 22" x 27". Owner: Mrs. Victor Wesson, Palmer, Mass.
Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 10.
- UNDER THE MAPLES. Oil on canvas, 27½" x 21½". Owner: Mr. and Mrs. George Caleb Hubbard, Sunderland, Mass.
Said to have been painted from an actual scene at "Plumtrees," Sunderland.
- INDIANS HUNTING BUFFALO. Oil on canvas, 33¼" x 25½". Owner: Mr. and Mrs. George Caleb Hubbard, Sunderland, Mass.
- BURIAL OF THE FIRST BORN. Oil on canvas, 33¼" x 39¼". Owner: Mrs. Victor Wesson, Palmer, Mass.
Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 18.
- BIBLICAL SCENE. Oil on canvas, 20" x 16". Owner: Mr. and Mrs. George Caleb Hubbard, Sunderland, Mass.
- THE GARDEN OF EDEN. Oil on canvas, 35" x 46". Owner: Mr. and Mrs. Carey S. Hayward, Pittsfield, Mass.
Reproduction in: Robinson, Frederick B., "Erastus Salisbury Field," *Art in America*, October, 1942, Fig. 5; "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, Plate VI; Dods, Agnes M., "Erastus Salisbury Field, 1805-1900. A New England Folk Artist," *Old Time New England*, October, 1942, p. 31.
- THE SACRIFICE. Oil on canvas, c. 30" x 40". Attributed to Erastus Salisbury Field.
Owner: Morgan Library, Amherst College, Amherst, Mass.
- THE LAST SUPPER. Oil on canvas. Size unknown. Owner: The Ladies' Aid Society, Leverett, Mass., 1928. Now unlocated.
- THE SEVEN PLAGUES OF BABYLON. Oil on canvas. Size unknown. Owner: unknown.
- THE EMBARKATION OF ULYSSES. Oil on canvas with painted border, 34¼" x 45½".
Owner: Mrs. H. S. Williams, Springfield, Mass.
Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 13.
- SHEPHERDESS AND SHEEP. Oil on canvas, 35½" x 29½". Owner: Mr. and Mrs. George Caleb Hubbard, Sunderland, Mass.
- THE VISIT OF ULYSSES GRANT TO INDIA. Oil on canvas with painted border, 34¼" x 45½". Owner: Mrs. H. S. Williams, Springfield, Mass.
Listed in: "Somebody's Ancestors," Catalogue, Springfield Museum of Fine Arts, Springfield, Mass., 1942, No. 12.
- HISTORICAL MONUMENT OF THE AMERICAN REPUBLIC. Oil on canvas, 9' 3" x 13' 1".
Painted c. 1876. Owner: Mrs. H. S. Williams, Springfield, Mass.
Reproduction in: Robinson, Frederick B., "Erastus Salisbury Field," *Art in America*, October, 1942, Fig. 6.

CLARENCE KING — SCIENTIST AND ART AMATEUR

By DAVID H. DICKASON
Indiana University

In spite of the turmoil of the Civil War years an independent and iconoclastic group of young artists and architects in New York City banded together for the purpose of surveying critically their contemporary aesthetic horizons. This "Society for the Advancement of Truth in Art," nicknamed the "American Pre-Raphaelites," saw little that was good or commendable in the admittedly barren scene; and from 1863 to 1865 spoke out unreservedly in their trenchant little journal, *The New Path*. Already reviewed in the pages of *Art in America*,¹ this organization and publication furnished at least a vigorous footnote to the history of art in the United States.

The question naturally arises as to the future of these young men and what contributions they may have made to the progress of American culture. Russell Sturgis, for example, one of the most energetic among them, became in due time an outstanding architect who planned four of Yale's buildings. Charles Herbert Moore pursued this early interest in art by painting in Venice with Ruskin, and later serving as the first curator of Harvard's Fogg Museum. Clarence Chatham Cook edited *The Studio* and wrote several histories of art which still rank as standard works. And Clarence King, with science rather than art as his profession, was appointed the first director of the United States Geological Survey; and in his associations with the learned Henry Adams seemed to the latter to be potentially "the richest and most many-sided genius of his day."²

Back in 1863 the spirit of these members of the "Society for the Advancement of Truth in Art" was brave, and their collective pen was sharp. With Ruskin as their patron and inspiration, and his exegesis of Pre-Raphaelite principles as their platform, they attacked the superficiality and sentimentalism of the "academic" painters of their day; urged the recognition of functionalism in architecture (with a strong leaning towards the Gothic if any decoration were to be permitted); and, decrying the "gingerbread" and geegaws of popular fancy, argued for simplicity, usefulness, and beauty in American home decoration and furnishings.

Specifically because Clarence King was not a professional artist his

¹See my article, *The American Pre-Raphaelites*, *Art in America*, v. 30, 157-165 (July, 1942).

²Henry Adams, *The Education of Henry Adams* (Modern Library ed.), p. 313.

career is significant as a gratifying illustration of the fact that the art of nineteenth century America, although comparatively thin, at least was not channeled or insulated or restricted to the "artistic" group alone. Among his capable *confrères*, then, King is here singled out to serve as an amateur but perspicacious commentator on the status of the arts from the days of *The New Path* in the 1860's until his own death in 1901; and in his reactions to the aesthetic problems of his time there may be some illumination for a modern student of our cultural history.

He was not unfitted for such a task; for with the perspective derived from a scientific training at Yale's Sheffield School (including contact with the elder Agassiz in his geological investigations) King could express a more comprehensive, a more balanced viewpoint on the arts than might some other observer with a more limited background. Too, King had the innate abilities that might have made him a master of literary expression; and from his diversified and always crowded years he did produce one excellent work: *Mountaineering in the Sierra Nevada* (1872), called by the eminent geologist, Professor William H. Brewer of Yale, "the most brilliant and fascinating of books on mountain-climbing,"³ — thus outranking the comparable volumes of Ruskin, Tyndall, and Muir. Following his early geologizing in California under Josiah Dwight Whitney's direction, Clarence King went on to serve as the head of the vast Fortieth Parallel Survey, during which period he was mountain host to the American artist, Albert Bierstadt, and the scholar and historian, Henry Adams. King likewise knew John LaFarge intimately, and in Europe met Ruskin and a number of European painters. And in his own writing — in the *Mountaineering* and in specific articles in the reviews of the time — he remarked with much gusto on the artistic state of the nation.

In the summer of 1863 King had found it necessary to withdraw from active participation in the "American Pre-Raphaelite" group; for under the inspiration of Ruskin's descriptions of the Alps, and his own desire to witness the spectacular panoramas of the West, he rode horseback across the plains to California. After a tremendous initiation to the mountains through an ascent of Lassen with Shasta towering eighty miles away — "What would Ruskin have said, if he had seen *this!*" he exclaimed⁴ — King rambled through most of the Sierras, scientifically mapping the territory as he went. On one such expedition, as he tells us in the *Mountaineering*,

³Quoted by Rossiter W. Raymond, *Biographical Notice, Clarence King Memoirs*, New York, 1904, p. 312.

⁴*Ibid.*, 319.

he happened to be riding along a lonely foothill trail, where his thoughts had occasion to wander: "Thus I came to Ruskin, wishing I might see the work of his idol, and after that longing for some equal artist who should arise and choose to paint our Sierras as they are, with all their color-glory, power of innumerable pine and countless pinnacle, gloom of tempest, or splendor, where rushing light shatters itself upon granite crag, or burns in dying rose upon far fields of snow." And around the next curve in the trail he suddenly came upon, not a Turner, but appropriately enough a native American artist at work on a large canvas. Of a "short, good-natured, butcher-boy make-up" and clad in a red flannel shirt, shiny broadcloth coat, and high-heeled boots, this individual announced himself as "Hank G. Smith, artist." Although he had profited from a rapid winter's trip "through the Academy" in New York where the spirit of the Hudson River school was dominant, Hank G. Smith nevertheless retained his western allegiances as "California-born and mountain-raised"; and his views on contemporary art may well reflect King's own:

"There," he said, "is old Eastman Johnson; he's made the ruffle on barns, and that everlasting girl with the ears of corn; but it ain't *life*, it ain't got the real git-up.

"If you want to see *the* thing, just look at a Gerome; his Arab folks and Egyptian dancing-girls, they ain't assuming a pleasant expression and looking at spots while their likenesses is took." . . .

He avowed his great admiration of Church, which, with a little leaning toward Mr. Gifford, seemed his only hearty approval.

"It's all Bierstadt and Bierstadt nowadays! What has he done but twist and skew and distort and discolor and belittle and be-pretty this whole dog-goned country? Why, his mountains are too high and slim; they'd blow over in one of our fall winds.

"I've herded colts two summers in Yosemite, and honest now, when I stood right up in front of his picture, I didn't know it.

"He hasn't what old Ruskin calls for."

"Old Eastman Johnson," a product of Leutze's studio in Dusseldorf, had a popular reputation at this time as a portrait and genre painter, with some technical dexterity derived from four years of following the Dutch tradition at The Hague; but for King his paintings failed of "the real git-up," of "life." For Frederick Edwin Church, on the other hand, King felt a greater admiration. After an apprenticeship under Thomas Cole, the artist had added some canvases of river, mountain and cloud scenes to the already numerous products of the not-too-vigorous Hudson River group; but following a trip to South America, Church had stressed sharp and detailed realism in his treatment of tropical landscapes. King no doubt

had seen *The Mountains of Ecuador* (1855), or *The Heart of the Andes* (1857); and in the exactness of the reproduction of physical fact might have considered *Niagara Falls* (1857) to be his masterpiece. "The little leaning toward Mr. Gifford" stemmed perhaps from that artist's visit to Washington, Oregon, and California in 1869 and the commemoration of those western scenes, which preceded his better known works of the Massachusetts coast and of North African desert sands and tribesmen's camps. In Bierstadt the weaknesses here suggested have contributed to his failing reputation; and it is interesting to see that modern art criticism vindicates King's judgment of the artist: Although blessed with some "formal dignity," Bierstadt's pictures betray the lack of any deep mentality or strong technique or warmth; and "the present fashion finds his huge canvases singularly dull and monotonous, wanting in personal charm like stage painting, without dramatic vigor or imagination."⁵

In his demand for specific representation, for detailed reproduction of the external fact, for the painting of things "as they are," King continued to exemplify the fundamental belief of his earlier art organization — based, as we have seen, on what "Ruskin called for." To the extent that King wished American painters to divorce themselves from sterile imitation of classical conventions, or to flee from the enticements of romanticizing or sentimentalizing their subject matter, he is justified and stands on solid ground. But perhaps from the point of view of twentieth century art criticism, with its preoccupation with "significant form," it is well to remind ourselves that even photographic or naturalistic reproduction of the appearance of things is not the artist's highest calling. That King was groping in this direction is suggested by a statement in *The New Path*: "American painters have produced no work for forty years that is worth keeping, unless it may be for historical purposes. There never has been one of them sufficiently master of his technics to make his mere painting valuable without reference to the subject treated."⁶ King's critical concepts, even though partially vulnerable, are none the less of importance as reflecting the educated taste of his times.

In spite of his attack on Bierstadt's style and interpretation, King once chose to invite the artist to accompany him on an extended field trip. In September, 1872, about eight months after the appearance of his *Mountaineering*, one of the exploratory parties on the extensive Fortieth Parallel

⁵Charles DeKay, *Albert Bierstadt, Dictionary of American Biography*, II, 254.

⁶*A Letter to a Subscriber, The New Path* I, 117 (Jan., 1864).

Survey, now under King's directorship, had crossed the California Sierras and descended on the east to the Owen's River area. Here, at the foot of Mount Humphreys, King and Bierstadt joined the field scientists, and with them went down Owen's Valley to Independence, and thence westward again "through the Sierra Nevada by the head of the King's and San Joaquin Rivers to the California Plain."⁷ Bierstadt's two most familiar paintings, *The Yosemite* mentioned by "Hank G. Smith," and *The Rocky Mountains*, had appeared in 1865 and 1871 respectively; but the artist continued to produce similar canvases of mountain scenes, and during these weeks of isolation among the peaks in this grand country, he made sketches of the King's-Kern divide which later were re-worked into two popular pictures; and spent many hours as well around the evening campfires discussing art and arguing its principles with King.

During the preceding summer, too, King had invited another well-known figure, Henry Adams, to share his mountain experiences. In addition to his teaching and writing of history, and his concern with the medieval architecture and culture of Europe and its relation to his own education, Adams had a great love of travel and the out-of-doors — partly because of the opportunities afforded for sketching. With King in 1871 in the Uintah ranges of the Rockies and again years later in Cuba, or in Japan and the South Seas with John LaFarge, Henry Adams always carried a sketch pad with him. He had no hallucinations as to his excellence, for in a note from Honolulu he remarks:

LaFarge has been out with his paint-box every day, and brings home . . . wild daubs of brown and purple which faintly suggest hills and our great storm-cloud that we keep, so to speak, in our own stable-yard. . . . My own water-color diversions are not so amusing, but look like young ladies' embroidery of the last generation. . . . I only try to do like Turner or Rembrandt, or something easy and simple, which ends in my drawing a very bad copy of my own ignorance; but it has the charm that I felt as a boy about fishing: I recognize that I am catching no fish on this particular day, but I always feel as though I might get a bite tomorrow. As far as I can see, LaFarge gets no more, and is equally disappointed with every new attempt.⁸

In the Rockies in the summer of 1871 Adams had talked of art with his new friend, for, on looking back from the vantage point of his *Education*, he recalls: "King had everything to interest and delight Adams. He knew more than Adams did of art and poetry . . ." And later in New York the three of them, Adams, LaFarge and King, got together for a colloquy

⁷Report of Mr. Clarence King, Geologist, in charge of the Geological Exploration of the Fortieth Parallel, in *Report of the Chief of Engineers*, Washington, 1873, II, 1206-7.

⁸Worthington Chauncey Ford, ed., *Letters of Henry Adams*, Boston and New York, 1930, p. 407.

extending over two evenings and the intervening day, when they ranged all through the subject of art and its relation to science and society.

One such application of art to society is embodied in the joint plans which King and LaFarge proposed for the tomb of President Grant. For some time King had been intrigued by the possibilities of structural glass, and had described to his friend a fanciful dream-house to be constructed of stained glass, not as inset windows, but as a component part of the actual walls. "The delight in the imaginary use of the splendor of glass, in some way practicable but novel or unknown," LaFarge notes, "brought him at once to propose with me a scheme, which I think worthy of our having worked it out together":

This was when the project of the tomb of General Grant had been proposed to the public. Our notion was to have filled the drum, or perhaps even the curves of the dome, with the richest and deepest of figured glass, built, if I may so express it, into the walls of the structure, and not a mere fitting in as windows. This was on his part, as also on mine, a looking forward to the future which is certain to come. The experience of the last few years in the development of that wonderful material has pointed out how rational would be the use of glass combined with the structure.

LaFarge amplifies the anticipated aesthetic effect of such a creation:

This imaginary tower would then have been like the glory of the interior of a great jewel in the day, but at night would have sent out a far radiance over the entire city, making as it were a pharos, a light-house, to be seen from afar by night, as well as by day, and dominating the river as well as the land. Of course this was too poetic and ideal a structure to be appreciated at the date we proposed it, but I cite it as one of the manners through which King's many-sided nature found employment.⁹

And for any observer of the actual Grant's Tomb there may be a pang of regret that King and LaFarge were rebuffed by the committee in charge of the project.

That this was a perfectly sincere interest on the part of Clarence King is verified by the fact that in the *North American Review* of November, 1885, he published an article entitled *Style and the Monument*, which offered a detailed discussion of the problems involved in the selection of plans for such a memorial, and significant strictures on the paucity of American art production and appreciation in general. LaFarge's references above to the "drum" and the "dome" suggest a Roman structure; and here King, with a great classical prototype in mind, elucidates some details:

Perfect unity and the equal grandeur from all axes of view is only obtainable by a round structure, for even a pyramid, otherwise symmetrical, is singularly changed in

⁹John LaFarge, *Clarence King, Clarence King Memoirs*, 194-95.

its perspective as the light and shadow follow one another from face to face. . . . Round Roman forms have the unique merit of concentrating all their effects in one single idea: the eye and the memory hold but one impression. . . . The great solid cylinders, like Hadrian's Tomb, make attainable the highest expression of dignity and permanence, and are adapted to abundant sculptural ornament.

Then with an oblique reference to the innovation which LaFarge and he wished to incorporate: "This is still the age of bricks, but it is also the day of Bessemer beams and of glass. So, while the ideas and forms of imperial monuments seem most fitting and available for us, the technical advantages of modern architectural engineering ought not to be sacrificed to any archaeological servility of treatment."

In reaching this conclusion as to the appropriateness of the Romanesque architecture to contemporary American culture, King traverses some interesting critical by-ways. First of all, he says, the popular clamor for a memorial in a "strictly American" style is foolish; for the only "strictly American" style is that seen in Indian earth-mounds or Mayan or Aztec temple ruins. "We are," he says, with a caustic clarity first felt in the pages of *The New Path*, "an unartistic people, with neither an indigenous nor an adopted art language in which to render grand thoughts. We are ignorant of the meaning and use of style — that spontaneous but concurrent mode which races of men have devised and accepted as the fittest expression of their *race* ideals." Then warming to his subject, he continues:

Not only are we innocent of all style of our own, but we are phenomenally ignorant and obtuse as to the requirements of the styles of other races and ages. We use them only to abuse them; we adopt them only to mutilate and burlesque them. . . . There must be a sensitive consciousness of the significance and relation of leading lines, in short, for composition, and an instinct for the harmony or inharmony of details, before an artist or a people can rightly use style. From Bangor to San Diego we seem never weary of contriving for ourselves belongings which are artistically discordant and customs which are wholly inappropriate.

As unhappy illustrations King has but to mention the famed Washington Monument, singularly inept in its origin as an Egyptian obelisk serving as a phallic symbol; and the white-pine Parthenons masquerading as residences for the leading deacons of "colorless little Massachusetts hamlets." "Of Gothic architecture," he adds, "we have done little more than to cobble up some unsuccessful plagiarisms in the way of churches, and to nail a few rather thin boards together into sad little suburban villas, having a certain sanctimony of English perpendicular windows." But finally, with the Roman, there is a pertinence and a cultural comparison possible:

The phase of national life and art to which we most nearly approach, the intellectual bent most akin to ours, is that of the middle period of the Roman Empire. . . . The chief experiences of the Roman people were what ours have been — war, trade, and sudden expansion into national greatness, and expansion so rapid and immense as to over-shadow and mar the serenity and order of social life. Material prosperity and political administration were the leading pursuits. Rome and America have loved luxury and pomp. Each civilization might be called a political success: both must be judged social failures. Rome loved the big; it seemed in harmony with the prodigious growth of Roman populations and the gigantic spread of the imperial system. Size, brute mass, the big figures of the census are our pride. Like the Romans, we adore quantity.

Then pointedly, he goes on: "The splendid expansion of the Roman Empire gave an impetus to the production of architectural monuments in which bigness was realized at the occasional cost of greatness. In that they showed their inferior art perception to the Greeks, who only asked of their craftsmen greatness, rarely exacting bigness." So it is in the Roman tradition alone that there are "monuments adequate to express our thoughts," and in such a style should a modern American memorial be most fittingly constructed.

Before leaving this problem of the relation of this country's culture to those traditions inherited from the past, we should look briefly at King's further comments on Gothic architecture. These remarks are of double import since they furnish both a sequel to the early enthusiasm for the Gothic felt by *The New Path's* youthful contributors, and an antecedent to Henry Adams' more familiar interpretation of the simplicity of the medieval culture contrasted with modern complexity in his *Mont St. Michel and Chartres* (1904), the ideas for which Adams had of course been pondering for some time.

It seems to the writer that this is neither the age nor people to meddle with Gothic art. To do Gothic work requires a Gothic heart, a Gothic head, and a Gothic hand. We are sophisticated, *blasé*, indifferent to nature, and conventional to the last degree. The men who awoke from the sleep of the dark ages and suddenly broke loose from monastic authority, prerogative, and precedent, and within fifty years created a style and carried it to the consummate flower of its whole life, were simple, direct, and religious. They made a passionate appeal direct to nature to help them in their new ideal of ornamentation, and she showered her favors upon them.

Hence, with only the outer shell or architectural form, but not the spontaneous or inner creative spirit, it is inevitable that modern copyists of the Gothic style should fall woefully short of the greatness of the originals.

At the time of writing this denunciatory analysis King had had opportunity to witness many of the European architectural masterpieces. Hav-

ing been promoted from his ten-year administration of the Fortieth Parallel Survey, with its voluminous scientific field-reports, to the directorship in Washington of the first United States Geological Survey, he chose to hold the latter position for three years only, before resigning in 1881 in order to have more leisure for his private research and engineering enterprises. As a long-deserved vacation in the spring of 1882 he went abroad with the intention of remaining only a few months, but found that two years had elapsed before he finally returned to New York. So the stark contrast between Continental cultural traditions and the superficiality of American art apprehension was fresh in his mind, and was the source of the sharp criticism voiced in connection with the Grant Memorial plans.

For Clarence King these two European years had been very pleasant and had given him opportunity to widen his appreciation of art and his acquaintance among the artists. His tastes were varied, and leaned towards a perhaps indiscriminating catholicity; but he had a spontaneous pleasure in the paintings he thought good, and a genuine concern in the field of aesthetics. His friend John Hay reports: "All over Europe he scampered with the same vertiginous speed, and the same serene and genial appearance of leisure and perfect satisfaction and delight with all he saw . . . He apparently had no preferences. In the space of a few weeks he covered the whole field; he knew the masterpieces of classic and modern painting. . . ."¹⁰ In his embracing enthusiasm he admired the old Dutch masters and Velasquez. He quickly became an intimate friend of the artist Josef Israels, later to be praised by his fellow Netherlander Van Gogh, who was at this time gaining recognition as one of the most powerful Dutch painters of the nineteenth century. King also met and admired Israel's protégé, Hendrik Willem Mesdag, who was concerned, as was his master, with the lives of the poor, and as his subject matter frequently used these "Toilers of the Sea" and their little fishing-boats. And when John Hay took King to the studio of Gustave Doré, "in five minutes," says Hay, "they were brothers and were planning an excursion to Arizona to sketch the war dances of the Apaches." But this great craftsman, already long famous for his illustrations of Balzac, Dante, Cervantes, Milton, and the Bible, died suddenly within a few days of King's visit, thereby cancelling any possibilities of putting their happy plan into action. Too, William Dean Howells recalls an example of King's ebullience in connection with the contemporary Spanish artist, Fortuny. At a dinner in London after

¹⁰John Hay, *Clarence King, Clarence King Memoirs*, 127-29.

King had been in Spain and Paris, where he had purchased some brilliant and technically facile Fortuny water-colors, probably of Moroccan scenes, Howells listened to the account of his acquisitions:

"Ah," I said, on hearing his joyous brags of their beauty, "what a fortunate man, to own Fortunys!" "Why, I will give you one," he returned; and I thought it a good bluff, and he let me laugh. But the next morning the Fortuny showed itself at my lodgings, and that is how I am still able to say to people, "Have you seen my Fortuny? Of course, I don't buy Fortunys; Clarence King gave it me," and then tell when and how. I can never tell why, except that it was from a princely impulse which he must often have indulged in towards others no more worthy in its effect than I.¹¹

Together with the purchase and distribution of Fortunys, King acquired for himself and others a variety of canvases, including Turners, Millets, and Gérômes, and objects of art such as embroideries, bronzes, cabinets, and fans. His nomadic existence forbade any permanent display of his trophies; but, according to LaFarge, a "little dark room in the old Studio Building in Tenth Street, New York held paintings and drawings and stuff of all kinds fit for museums." That these were more than the acquisitions of the congenial collector, so well exemplified by the mountain pack-rats of his own early geological field-trips, is witnessed by all of King's contemporaries, who recall the wide range of his scintillant conversations on art and artists, from Fra Lippo Lippi to Ruskin and the contemporary Americans. John LaFarge is the spokesman:

Clarence King fitted naturally into the ways of thinking of artists. He knew many of them. He was an early appreciator of many. He may be said to have been one of the early discoverers of certain men, and there remained in him this manner of discovering what he liked, of inventing his own enjoyment, not taking it ready-made from others. When he described his likings there was a freshness to the appreciations which was specially his own.

Thus quite by chance King one day at a London picture dealer's began discussing a canvas with an anonymous customer, and "argued upon a number of subtle points which to him were evident." His opponent was John Ruskin, the idol of his *New Path* days, here encountered in the flesh. "The famous writer," continues LaFarge, "appears to have been delighted by the value and form of these sayings and criticisms, and the ensuing acquaintance was one of the many gracious episodes in Clarence King's European experience."¹² John Hay here takes up the account: "Ruskin

¹¹William Dean Howells, "Meetings with King," *Memoirs*, 144-46.

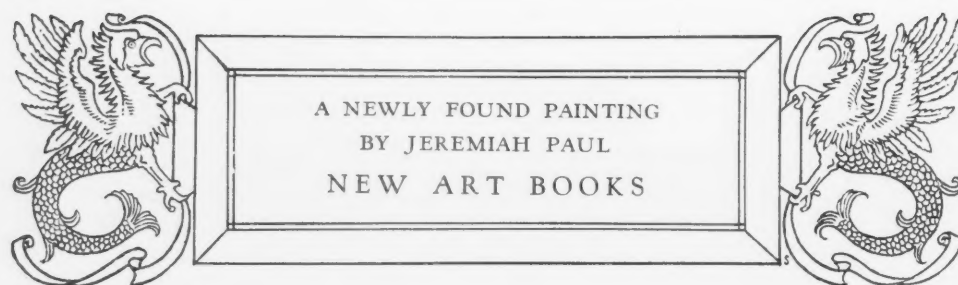
¹²LaFarge, *op. cit.*, 190-92.

took him to heart, entertained him at Coniston, and offered him his choice of his two greatest water-colors by Turner. 'One good Turner,' said King, 'deserves another,' and took both."¹³

With the advantage of a fifty year perspective a modern observer can now look back on these ideas and events in the career of Clarence King, and marvel at the omissions as well as the commissions chargeable to his artistic sense. George Innes, James McNeill Whistler, Winslow Homer — all older men than himself, and all significant painters — seemed not to come within his ken. Thomas Eakins, Albert Pinkham Ryder, Mary Cassatt, Frank Duveneck — almost his exact contemporaries — produced memorable works during King's lifetime, but apparently went unappreciated by him. The younger John Singer Sargent was widely acclaimed; and even Robert Henri, John Sloan, George Luks, and George Bellows were beginning to be recognized by the turn of the century, but King offers no comments on these. So King is not — nor does he make any claim to be — a careful or comprehensive scholar in the field of American art. Rather he appears as an amateur who is intelligent and enthusiastic within the limited range of his personal contacts, and vigorous and outspoken in his independent criticisms. As the possessor of a commendable versatility he did at least supplement his specialized scientific training by an energetic interest in the art of this country as he saw it; and together with the other talented and brilliant members of the original *New Path* group helped to vivify the American public's appreciation of art and architecture.

¹³Hay, *op. cit.*, 129-30.





A NEWLY FOUND PAINTING BY JEREMIAH PAUL

In the research undertaking for *American Pioneer Arts and Artists* a somewhat new type of research — psychological research — was applied to the problems of Americana fact finding. It may interest both connoisseurs and collectors to know something of this technique. Briefly, it derives from the discovery of Woodworth, the eminent psychologist, that like causes do not produce like effects unless the state of the organism upon which the cause is impressed is also similar. To take this finding out of the laboratory of the academy, and apply it in commercial and historic research was not so much of a problem as it may seem. People react, and produce effects, because of their state of mind and the stimulus applied. Thus in dealing with a known fact — that hundreds of thousands of amateur paintings by the common people have survived in America and that thousands of these date from 1800 to 1850 — we have a firm base upon which to establish the first leg of analysis. We have the surviving pictures. A survey of the newspapers of the period involved reveals the state of mind of all Americans of the period: "I'm as good as anybody; I can try anything; I'm an American and as such I am of the world's best." Thus knowing the state of mind and the response to a stimulus, in the field of painting, or picturization, we can predict a stimulus, or cause.

It simply had to be "art instruction applied on a nation-wide scale." How could this instruction have been applied? Ordinary, common-sense reasoning pointed to either a vast number of cheap instruction books, or a vast amount of itinerant instruction, or both. That, then, is what was looked for. And that is what was found. Over eighty instruction books, dating from 1787 to 1856 have been tabulated. Some of these ran into second, third and even sixth editions. All of them were of American printing. Over 50 of English provenance were also found to have been in circulation here. And itinerant instructors were advertising at one time or another from 1800 to 1850 in every town of 1,000 population or over. Large towns and cities had from one to twenty art and drawing instruction schools in operation within the first two decades of the 19th century.

One such instructor, Jeremiah Paul, of Philadelphia, had an art and general school for infants. In 1799 he issued *The Childs Assistant, containing a plain and easy Introduction to Arithmetic*. And this Jeremiah Paul, instructor of youth, was THE Jeremiah Paul who had been commissioned to paint the "lost" portrait of *Washington and His Family at Mount Vernon*. The only proofs we have of this painting's existence are the mezzotint, engraved by Bell of London (Fig. 2), and a line engraving of the same subject. The painting was probably shipped to London for mezzotint plate making and never returned. It may still be in England, but for the time it is "lost." Quite recently,



FIG. 1. JEREMIAH PAUL: THE PEALE CHILDREN
Collection of Arthur Sussel, Philadelphia

however, another important Paul painting was discovered in Philadelphia. This painting, oil on canvas, 49 x 38 inches, portrays the Peale Children (Fig. 1). It is signed, and dated 1795.

The eldest of Peale's daughters, so sweetly portrayed by her father when she had grown to womanhood, stands posing for her sister Mary who is making a drawing of her in crayon, on the pavement. In the original, the likeness is visible on the cut flagstone paving. The history of Jeremiah Paul, and further research, is of course the privilege, and the opportunity, of any scholar or lover of American painting who cares to pick up the thread from here. That Paul does not fall within the province of an amateur is of course obvious. He painted no one of the so-called American primitives, and cannot fall within the category of interesting nonentities. Paul was quite definitely a somebody, for he was invited — he did not "crave the privilege" — of painting Washington and His Family at Mount Vernon. But he was also an instructor of the sons and daughters of wealthy, important and influential Philadelphia families. Even the little instruction book previously mentioned bears on its preface page the signature of a notable pupil, Eliza Waln Wistar — descendant of a famed Swedish and an early English family of the City of Brotherly Love.

— CARL W. DREPPERD, *New York City*



FIG. 2. MEZZOTINT ENGRAVING OF WASHINGTON AND FAMILY AFTER PAINTING BY JEREMIAH PAUL.
Engraved by E. Bell, London

ANDREA DAL CASTAGNO. By *George Martin Richter*. Chicago, The University of Chicago Press, 1943. 28 pages, 71 plates, \$2.50.

This book is the last important work of Dr. George Martin Richter, an indefatigable scholar, who, through long years of research, added considerably to our knowledge of the art of the Renaissance. His book on Andrea dal Castagno supplies "a felt want" — to adopt a phrase that was very dear to many reviewers of the last century. Like Piero di Cosimo, another great naturalist painter of Florence, Castagno was undervalued and misunderstood by the art critics and historians of a more romantic age than ours. Mr. Herbert Horne was amongst the first to realize the potency of the influence that Andrea's works exercised on the development of Florentine painting in the quattrocento, when he made it clear, in his great work on Botticelli¹, how much that master and other artists of the school owed to this forceful exponent of plasticity.

The works of Castagno reveal that this master, on his part, had been influenced by several great artists who flourished in the generation that preceded his own, Paolo Uccello and Masaccio, Domenico Veneziano and Piero della Francesca. But it was not any painter that exercised the most penetrating, the most abiding influence on his style: For Andrea dal Castagno was a typical Florentine master; and the most obvious characteristic of Florentine painting, in its great age, was that it was dominated by the art of sculpture. In no works of the Florentine painters of the fifteenth century do

¹Horne, H. P., *Sandro Botticelli*, London, George Bell & Sons, 1908.

we find clearer illustrations of this fact than in those of Castagno. For his chief object in painting was to represent the third dimension, to give bulk and plasticity to the figures that he created, to impart to them, too, the dynamic force of great sculpture. So possessed was he with this passion for expressing form — form in movement — that sometimes he ignored the sound principle that, in a picture, a figure ought to be seen within the framework.

None of that band of great sculptors that flourished in Florence in the first half of the quattrocento exercised a deeper, more fertilizing influence, on his contemporaries and on the artists of the following age than Donatello. And amongst those painters who fell under his spell none was more dominated by that influence than Castagno. In that artist's short life, after he had reached manhood, his chief preoccupation, as we have said, was to render form, static form as well as form in movement. Some of the figures that he paints, such as the St. Bridget in the Poggibonsi altarpiece and the St. Julian in the Berlin *Assumption* stand erect in statuesque repose. Other figures of his, like those *Famous Men and Women*, now at Sta. Apollonia, to which we have just referred, are represented in rapid movement.

The time was indeed ripe for a work on Andrea dal Castagno, because of recent documentary discoveries that throw new light on the artist's development. It is not too much to say that the documents published by Poggi and Gamba have revolutionized our ideas of Andrea's career as an artist. Earlier critics of Florentine painting, for example, believed that Castagno was born in 1390, that he was a member, in fact, of that earlier generation of artists to which belonged Fra Angelico and Paolo Uccello, Masaccio and Masolino, Domenico Veneziano and Fra Filippo Lippi. We now know that Castagno was not born until 1423, that he was, in fact, an artist of the second great period of transition, a contemporary of Alesso Baldovinetti and Antonio Pollajuolo.

We know also from documentary evidence published by Count Gamba that a picture of the *Assumption* in the Berlin Gallery, that had been given to minor artists of different schools by modern critics, is by Castagno. This is a most important discovery; as the picture, painted in 1450, reveals relevant facts regarding the artist's development, and has already enabled students of his work to identify one other important work from his hand, the Poggibonsi altarpiece — an altarpiece which because of its affinity in style to the *Assumption* from S. Miniato-fra-le-Torri, must have been painted between the years 1444 and 1450, and probably near 1450.

It is a significant fact that, in a country in which style-criticism had been more assiduously practised than in any other, there had hung, for generations, in a great public gallery — a gallery frequented by leading art critics of Europe and America — a painting, the work of a great Italian master with a pronouncedly personal style, whose authorship these critics had altogether failed to determine, but which finally received its correct attribution from a student of "musty documents."

Andrea's development in the period in which the *Assumption* was painted must have been very rapid. For it was not long after he had finished this picture that he began the culminating achievement of his short life, the frescoes of the Villa of Volta di Legnaia which are now at Sta. Apollonia in Florence. Here his preoccupation with the presentation of form and movement reached its fullest manifestation. Here, in such figures as the *Pippo Spano*, he reveals more effectively than anywhere else what he owes to such works of Donatello as his *St. George*. "These frescoes," writes Dr. Richter, "represent Andreino perhaps at his luckiest moment." Here he has arrived at

a perfect expression of his own deepest feelings. Here he takes his place as the forceful leader of the naturalist movement in Florentine painting. "To him it can be said," adds Dr. Richter, "we owe the development of monumentality in painting, those illusions of supermen and superwomen moving in space, creatures of anatomical construction enveloped in voluminous draperies. In fact, it can be said that he created that new European style, essentially different from all previous styles, which reached its zenith with Michelangelo."

It has been said that "a painter must live long to live forever."² This statement is generally true. Some of the greatest pictures in the world, such as Giovanni Bellini's *Feast of the Gods*, are the work of octogenarians. But it is a rule to which there are numerous exceptions, such as Masaccio and Castagno, Giorgione and Raphael. Castagno, like Giorgione, died at thirty-four. Who can tell what he might have done had he lived as long as Giovanni Bellini and Titian? What pictures would have been lost to the world, what fame to the artist, if Cézanne or Degas had died at the age of thirty-four! Castagno's life was short; but in the brief space of time allotted to him he made a significant contribution to the development of painting in a great age of art. For that reason, Dr. Richter's authoritative account of his career as an artist will have many readers.

R. LANGTON DOUGLAS, *New York City*

²Van Doren, Harold L., in his Introduction to *Degas* by Ambroise Vollard, New York, 1927, p. 13.

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